DOCUMENT RESUME

ED 470 697 SP 041 207

AUTHOR Harms, Patricia; Nolan, Kathleen; Ross, Ann; Salmon, Nancy; Schaper, MaryEllen; Wescott, Margaret Gould; Weisman, Eleanor

TITLE Maine Dance Curriculum Guide. Second Edition.

INSTITUTION Dance Education in Maine Schools, South Portland.

SPONS AGENCY Maine Arts Commission, Augusta.; National Endowment for the Arts (NFAH), Washington, DC.; Maine State Dept. of Education, Augusta. Div. of Special Services.; National Dance Education Organization, Bethesda, MD.

PUB DATE 2002-00-00

NOTE 54p.; Also supported by VSA Arts of Maine. For previous edition, see ED 393 796.

PUB TYPE Guides - Non-Classroom (055)

EDRS PRICE EDRS Price MF01/PC03 Plus Postage.

DESCRIPTORS Academic Standards; Curriculum Development; *Dance Education; Educational Technology; Elementary Secondary Education; School Safety; Special Needs Students; State Curriculum Guides; State Standards; Student Evaluation; Teaching Methods

IDENTIFIERS Maine

ABSTRACT

This second edition updates and aligns the original 1996 publication with the Maine Learning Results, which were enacted by the state legislature in 1997. The Learning Results articulate what knowledge and skills all Maine students should have at various benchmarks throughout the preK-12 continuum. Dance is identified in the Learning Results as part of the Visual and Performing Arts section. This guide is intended to help schools formulate curriculum that addresses the content standards of creative expression, cultural heritage, and criticism and aesthetics. Additionally, it points to the integration of dance education with the guiding principles stated in the Learning Results. The guide focuses on "Pedagogy"; "Students with Special Needs"; "Health and Safety Concerns"; "Technology"; "Major Premises"; and "Assessment." The "Scope and Sequence" section aligns sequential and developmental principles of dance education with each content standard. Six appendixes include a glossary of terms, establishing a school dance program, complementary movement disciplines, resource list, helpful Web sites, and dance education in Maine Schools. (SM)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 470 697

Maine Dance Curriculum Guide

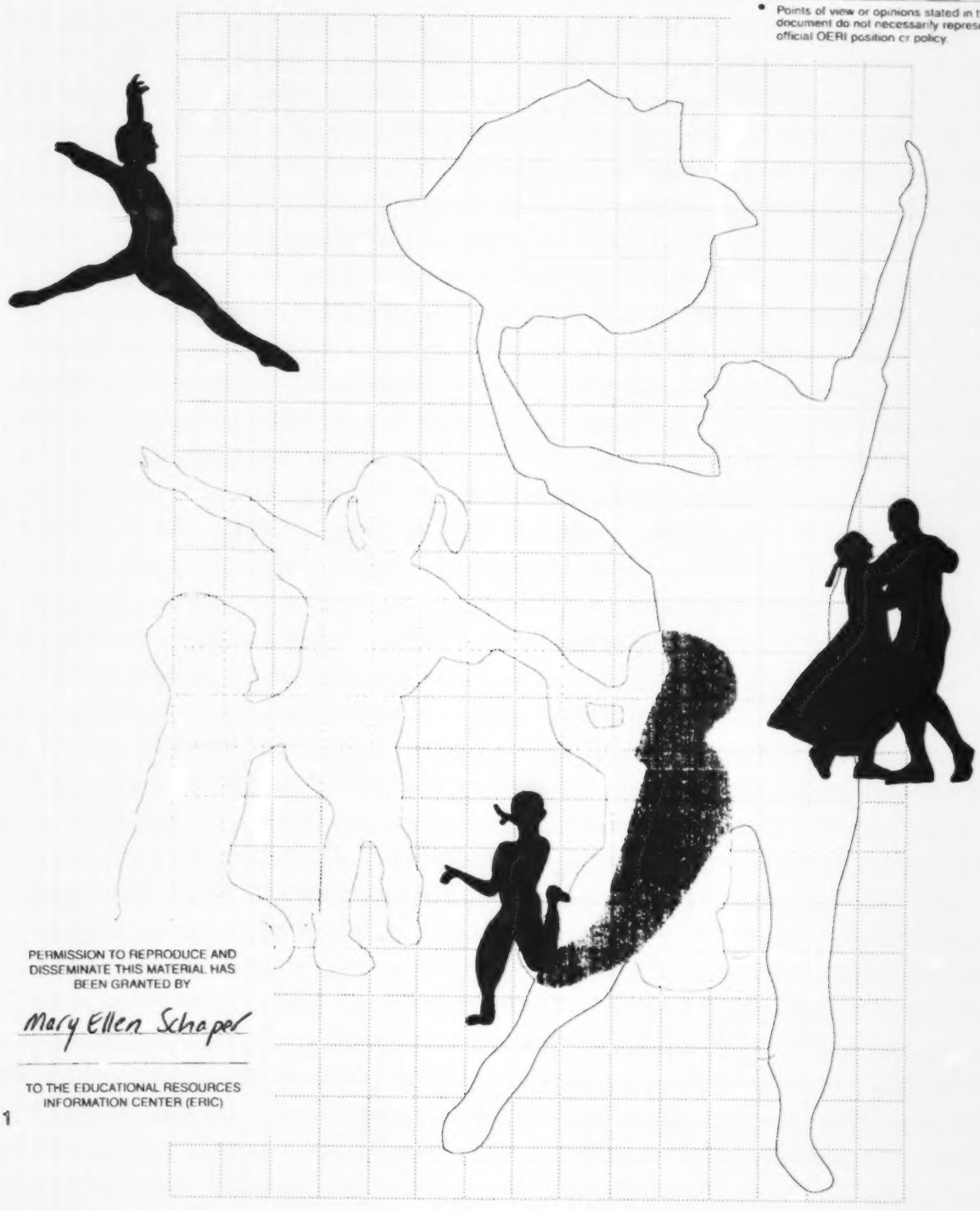
by Dance Education in Maine Schools

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.



PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

Mary Ellen Schaper

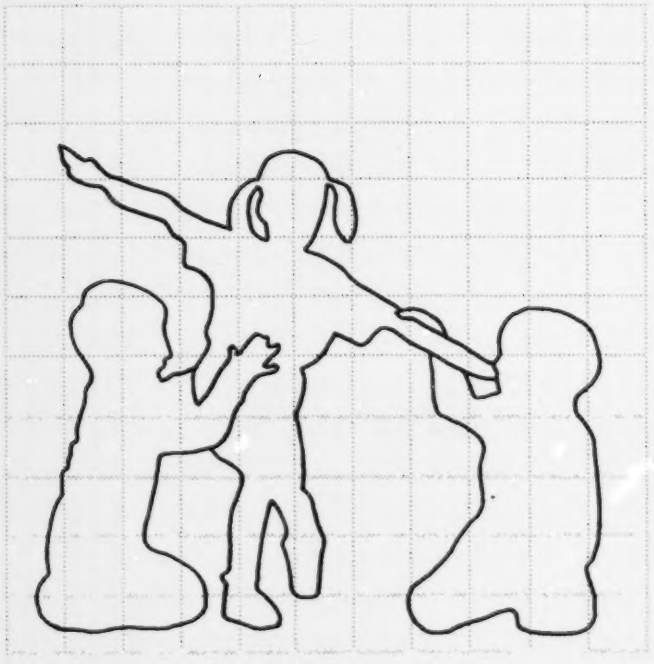
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

SP041207

BEST COPY AVAILABLE

MAINE DANCE CURRICULUM GUIDE

DANCE EDUCATION IN MAINE SCHOOLS



Second Edition 2002

Table of Contents

Forward 5

Acknowledgements 6

Preface - Maine Dance Heritage 9

Introduction 11

Pedagogy 12

Students with Special Needs 14

Health and Safety Concerns 15

Technology 17

Major Premises 19

Assessment 22

Scope and Sequence 25

Appendix A: Glossary of Terms 29

Appendix B: How to Establish Your School Dance Program 35

Appendix C: Complimentary Movement Disciplines 38

Appendix D: Resource List 40

Appendix E: Helpful Web Sites 50

Appendix F: Dance Education in Maine Schools 51

Foreward

This second edition of the Maine Dance Curriculum Guide updates and aligns the original 1996 publication with the Maine Learning Results, which were enacted by the State Legislature in 1997. The Learning Results articulate what knowledge and skills all students in Maine should have at various benchmarks throughout the pre-K-12 continuum.

Dance is identified in the Learning Results as part of the Visual and Performing Arts section. This Guide will help schools to formulate curriculum that addresses the content standards of creative expression, cultural heritage, and criticism and aesthetics. Additionally, this Guide points to the integration of dance education with the Guiding Principles stated in the Learning Results.

The Scope and Sequence section of the Guide aligns sequential and developmental principles of dance education with each content standard. This can assist educators in evenly developing their dance programs in all three standards.

The Maine Dance Curriculum Guide is envisioned as a framework to be used by any classroom teacher or content area specialist who wants to initiate or expand dance and movement education. It can be used as a sequential guide for developing a complete dance program throughout a student's K-12 school experience and for integrating dance into other content areas.

We are pleased to present the Maine Dance Curriculum Guide as a resource to all teachers, school administrators, dance artists, and movement educators.

Acknowledgements *Revised edition, 2002*

Authors

Patricia Harms, R.D.E., Dance Educator/choreographer, Portsmouth High School, Portsmouth, New Hampshire

Kathleen Nolan, M.Ed., Director of the Dance Program, Thornton Academy, Saco, Maine

Ann Ross, Ph.D., Artistic Director, Making Tracks Dance Company, Old Town, Maine

Nancy Salmon, M.F.A., Arts in Education Associate, Maine Arts Commission, Augusta, Maine

MaryEllen Schaper, M.Ed., dance/physical educator, M.S.A.D. #6, Bar Mills, Maine

Margaret Gould Wescott, M.A., Assistant Professor, University of Maine, Farmington; Artistic Director, UMF Dancers

Eleanor Weisman, Ph.D., Education Specialist/Training Coordinator at Penquis C.A.P. Child Development

Readers

David Cadigan, Maine Department of Education

Kathryn Pfeiffer, Education Director, Bay Chamber Concerts

Carol Marcotte, Principal, Riverview Elementary School, MSAD #11

David Webster, VSA Arts of Maine

Editing

Sharyl Webster and authors

Graphic design

Laurie Downey

Funding

Maine Arts Commission

National Dance Education Organization

National Endowment for the Arts

Special Services, Maine Department of Education

VSA arts of Maine

Sources Cited

State of Maine Learning Results, Augusta, ME, July 1997

National Dance Association Dance Curricula Guidelines K-12, National Dance Association, Reston, VA, 1988.

State of Vermont Framework for Dance Education. Montpelier, VT.

State of Texas Essential Elements: Dance I-IV. Texas Education Agency, Division of General Education, Fine Arts Section,Austin, TX, 1989.

State of Indiana Fine Arts Proficiency Guide, Indiana Department of Education, Indianapolis, IN, 1987

Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade Twelve, California State Department of Education, Sacramento, CA, 1989.

Model Curriculum Standards Grades Nine Through Twelve: Visual and Performing Arts Section, California State Department of Education, Sacramento, CA, 1985.

A Guide To Curriculum Planning in Dance, Wisconsin Department of Public Instruction, Madison, WI, 1988.

Illinois State Goals for Learning and Sample Learning Objectives: Fine Arts, Illinois State Board of Education, Springfield, IL.

Resource Directory for K-12 Dance Education, University of Illinois at Urbana-Champaign National Arts Education Resource Center, Urbana, IL, 1989.

Literacy In The Arts - An Imperative for New Jersey Schools, (plus standards), Literacy in the Arts Task Force, Trenton, NJ, 1989.

The South Carolina Framework for Dance Education, South Carolina Department of Education, Columbia, SC, 1989.

Florida Curriculum Framework for Dance, Florida Department of Education, Tallahassee, FL.

Dance Curriculum Outline and Competencies, Providence, RI.

North Carolina State Dance Curriculum, Raleigh, NC

Preface - Maine Dance Heritage

Maine has a long history of dance in education. From the 19th century May Pole dances at "Normal" schools to today's dances inspired by contemporary music with themes about drugs and alienation, dance has a profound effect upon children in Maine.

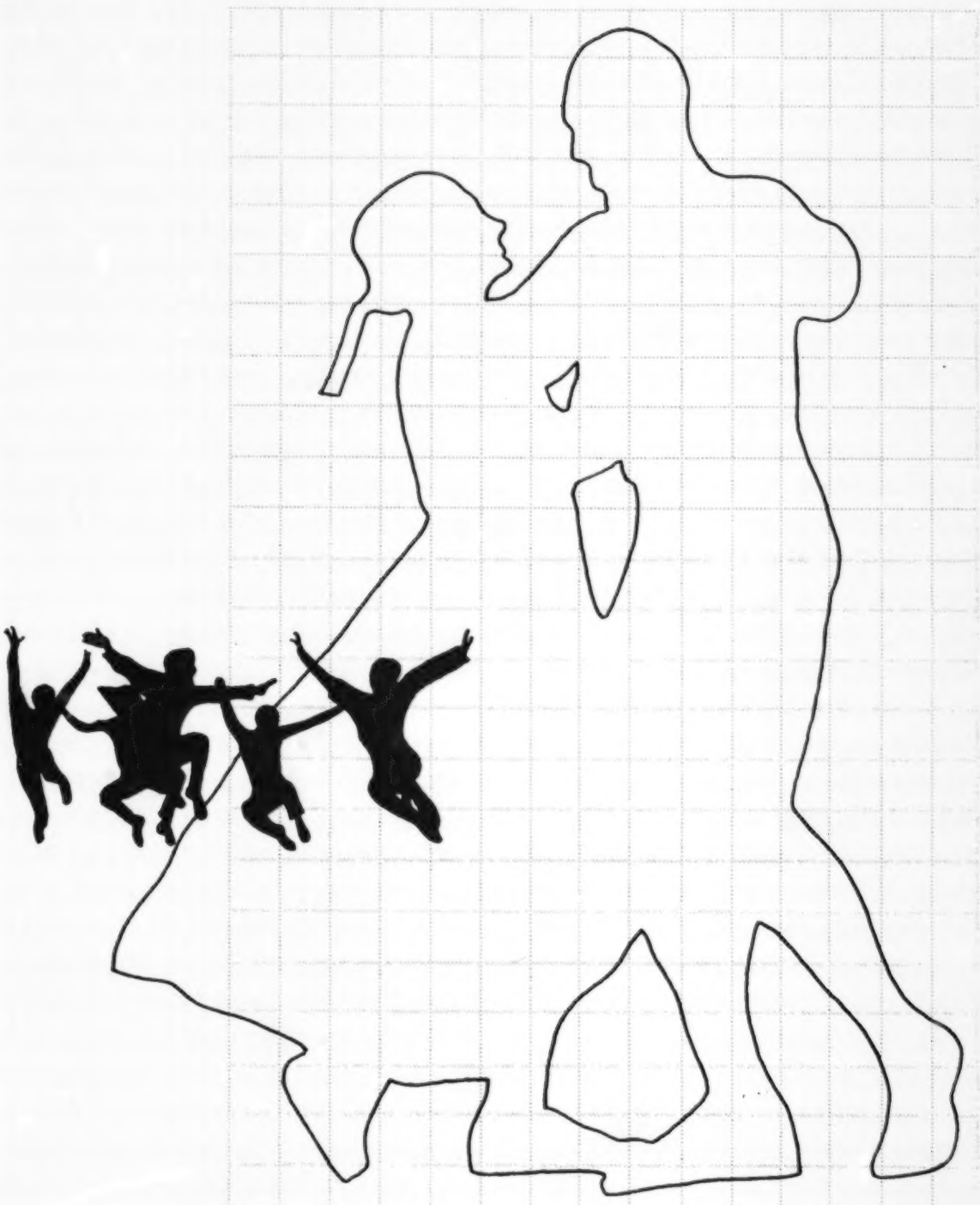
Dance in education in Maine has many interweaving strands. As in other states throughout the country, dance in education began in the physical education programs of state and private colleges. Courses in rhythm, folk dance, square dance and social dance have existed since the 1880's. University and college drama and music programs have included dance events in the training of teachers for many years.

Dance in education has been offered through physical education, drama, and music programs; in individual classrooms; and, in the last ten years, through gifted and talented programs or through school-based programs organized by individuals or groups in the community. Examples of the latter can be found in Kingfield, Dover-Foxcroft, Dexter, Veazie, Kennebunk, Old Orchard Beach, Old Town, and Brunswick, among others.

Private dance studios throughout the state have provided instruction in modern dance, ballet, jazz, character dance, acrobatics, African dance, clogging and ballroom dance. Each dance form has produced offshoots emphasizing increased specialization. A wide variety of dance instruction exists throughout the state of Maine in private studios. However, the opportunity for learning in and through dance and creative movement should be accessible to all children through their public education.

Public agencies and organizations such as the Maine Arts Commission, the Arts Education Program of the National Endowment for the Arts, The National Dance Education Organization (NDEO), The Maine Alliance for Arts Education (MAAE), VSA arts of Maine, Dance Education in Maine Schools (DEMS), and The Maine Association for Health, Physical Education, Recreation and Dance (MAHPERD) have provided financial and technical support for the development of dance in public education over the last 20 years.

Maine schools are ready for the development and inclusion of dance in the curriculum. The expression of a child's personal stories through movement and the resulting enhancement of learning, social skills, and self-esteem can be crucial to that child's development.



Introduction

Dance, like language, is found in all human societies. It is an essential component in the process of socialization in all cultures. By honoring personal expression through time and space, dance contributes to the sense of self as no other art form can.

Everyone has the instrument of dance - one's own body. Dance education can enhance awareness of the body's physical development, increase recognition of one's place in the physical world, and heighten the sense of self.

The human body is the vehicle through which learning occurs. Body and mind are inseparable. In a safe environment, a child is free to discover and rediscover the self. The purpose of dance education is to build on the primitive body movements that begin before birth and to discover and experiment with increasingly more complex interconnections of body and mind. Thus, life itself is enhanced by encouraging the physical, intellectual, and the resulting emotional development of the child.

Basic dance education plays an important role in this developmental process and should be provided to all children. Such a basic dance education includes opportunities in creative dance, improvisation, choreography, technique, social and contemporary forms and multi-cultural experiences.

The use of dance increases the understanding of one's own culture and other cultures of the world. The creativity and discipline of dance contributes to balanced development of the whole person.

Maine students need dance education in their public education because:

1) Dance is process-oriented
2) Dance is a tool for self-discovery
3) Dance provides teachers an opportunity to integrate subject matter such as math and social studies into an active learning process
4) Dance provides opportunities for kinetic learners to succeed

Pedagogy

Teaching is both art and science. Teaching experience and interaction with students spawns a variety of effective teaching styles, but there are basic guidelines for effective teaching. For the pre-service teacher, for the experienced classroom teacher beginning to incorporate dance into an integrated curriculum, for the physical education teacher wanting to move from a direct teaching style to a more student-initiated teaching style or for the experienced dance teacher, teaching style is separate from lesson content.

After the theme of a lesson is selected, the teacher can devise the delivery of the lesson. In the initial stages of learning to teach, the teacher begins with ideas that she/he knows. If a teacher begins with locomotor movement (walk, run, skip, hop, jump, leap, gallop, slide), how does he/she proceed into that unknown territory of new ideas? Begin.

Select an idea or theme that is unfamiliar and define what that concept means. Use a dictionary for a base definition of the idea and let the idea start to grow in the imagination. Don't rule out anything at this important beginning point. Let the creative mind be open to new thoughts without censoring possibilities. When the lesson theme seems too full of possibilities, it is time to put the ideas into concrete form.

How to create a dance lesson:

1. Select a theme (suspension).
2. Select a sub-theme that supports the theme (throwing and catching).
3. Decide if the class will be taught as individuals, duets, triads, small groups, or by dividing the class in half (individuals).
4. Determine the approximate length of the lesson (30 min.).
5. Determine the class formation (scattered throughout the teaching space in "self or personal space").
6. Determine the "go/stop" signal (one drum beat means "go", two drum beats mean "stop").
7. Determine what "props" or manipulatives will be used (scarves or balloons).
8. Determine class rules of behavior (people going backwards have the right-of-way).

How to implement a dance lesson plan:

1. Enthusiastically, mysteriously, or secretively introduce lesson content to the class.
2. Have the class walk and stop using a drum or other instrument as a signal to ascertain energy level and listening skills.
3. Use more energetic locomotor movements, if desired, to release stored energy.
4. Determine what level of noise is acceptable.
5. Re-introduce the theme in a new way by asking questions or demonstrating the theme using silence.
6. Encourage students to explore the lesson theme and problem-solve solutions.
7. Scan the class to select movement behaviors that meet teacher expectations, remembering that teachers make decisions every 30 seconds.
8. Give specific feedback to students remembering that the numbers and quality of feedback given by the teacher enhances student learning. ("Mary, the drawn-in position of your arms on that turn is causing you to rotate quickly.")
11. Create a closing activity in which the lesson theme and sub-theme culminate in voluntary sharing or performance.
12. Review and synthesize the major cognitive parts of the lesson by asking leading questions and bridging previous class material to upcoming class material. A closing, seated circle provides a quiet transition to the students' next class.

A teacher develops skills over time based on her/his unique talents. Perhaps providing a prop or manipulative for each child (scarf or balloon) would be a successful way to build on the lesson theme. Be mindful that pedagogical research states that active learning or "time on task" enhances student achievement (25 min. of dancing in a 30 min lesson). To continue learning and creatively arrange and re-arrange ideas that ignite student discovery is a worthy goal that benefits teacher as well as student.

Students with Special Needs

Each student, regardless of his/her special needs, deserves an opportunity to participate in the joys and challenges of using her/his body in a creative and expressive way, in other words, an opportunity to dance. Each person is unique with his/her own creative potential, own perceptive images and constructs, own experiences, and own particular path of development.

There is an inherent therapeutic effect in the creative dance experience. Dance can be a tool for exploring the creative and imaginative potentials of all students. It is important to focus on the capabilities of each child as a thinking, feeling, creating individual who can enjoy dance both as an active participant and as an informed spectator. Adaptations to the needs of specific students permit the teaching of ideas through dance, and teaching dance to enhance the total development of each child.

The following are guidelines for including exceptional children in your program.

1. When students with a disability are mainstreamed into regular dance classes:
   a. Dance educators are involved in placement decisions
   b. Placement is determined primarily on the basis of dance achievement
   c. Placement does not result in classes exceeding standard class size
   d. Placement does not result in a disproportionate number of students with a disability in any class
   e. Dance educators working with special education students have received in-service training in special education
   f. Classroom support is provided based on the student's Individual Education Plan (IEP)
2. Dance instruction is provided in special education classes for those students with a disability who are not mainstreamed for dance.
3. Students with a disability are given the opportunity to participate in elective dance experiences.
4. Appropriate dance experiences are available for gifted students.

Health and Safety in Dance

Thoughtful attention to health and safety in dance education provides an environment for enjoyment, creative problem solving, and maximal participation.

Body Image

According to choreographer, Jacques d'Amboise, "dance is the most immediate and accessible of the arts because it involves your own body. When you learn to move your body on a note of music, it's exciting. You have taken control of your body, and by learning to do that, you discover that you can take control of your life."

Body image is shaped by numerous familial and cultural determinants. One's own body perceptions may differ greatly from the perceptions of others.

Perceptions can change. Through dance, body diversity is celebrated.

Disordered Eating

In Western cultures disordered eating patterns are epidemic. Anorexia, bulimia, and compulsive overeating are prevalent. It's imperative to understand that food is fuel for physical activity and for personal and social pleasure. Getting professional medical and psychological help for females and males who exhibit eating disorders is essential.

Hydration

The body is about 98% water. Through sustained, aerobic and anaerobic dancing water loss is inevitable. Regular, water hydration is encouraged throughout class.

Facilities/environment:

Dance needs a warm, well-lit and well-ventilated space, free of obstructions and clutter. Clean, wooden floors that have some spring to them must be free of splinters and nails. Concrete floors are hazardous and can cause serious injuries such as stress fractures, shin splints and tendonitis. If concrete is the only available surface (even concrete hidden under carpet or tile) special attention must be paid to warming up and the kinds of movement taught. For example, jumps and leaps should not be taught or allowed on concrete surfaces.

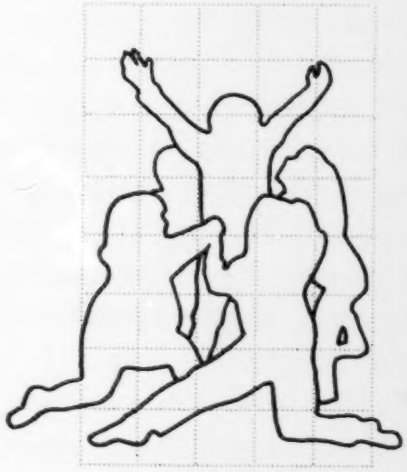
Warm-up, Stretching, Cool-down, Alignment

Dance requires a thorough physical warm-up that gives specific attention to muscle groups and joints. An ideal warm-up consists of generalized movement activities designed to gradually elevate the heart rate, increase blood flow to the muscles, and lubricate the joints. An example is a medium paced locomotor movement across the floor interspersed with improvisational shape making and partnering activities.

Safety requires that stretching take place only after muscles are warmed. Stretching during warm-ups should follow the generalized movement activity. Safe stretching at the beginning of class is non-weight bearing, non-ballistic, and involves attention to breathing and holding stretches for 15-30 seconds. The cool-down stretch also involves breathing and is non-ballistic with longer held stretches (40-60 seconds). The commonly held belief that "pain is gain" is erroneous and dangerous.

Another important safety aspect is helping students to understand and maintain correct alignment. Correct alignment involves 1) locating the body center 2) attending to structural balance especially pelvic-knee-ankle alignment and 3) avoiding hyperextension of any joints.

References: Appendix B – Room Specifications



Technology

Dance has the capacity to incorporate video, digital and computer technologies to aid in instruction, documentation, creation, performance, assessment, and interactive programming. Dance has been in the forefront of creating innovative uses for today's new media and information technologies by utilizing multimedia formats and specialized software for enhanced learning, choreographing, and performing.

Video technology allows students to document and assess their work. The recorded image is useful for critiquing and memorizing dance works in progress, and serves as an archive of a finished product that can be included in the student's portfolio. Digitized images provide a crisp still or moving format that may be imported onto a computer. Once downloaded, the possibilities for utilizing digitized images are endless. Some examples include: 1) students and teachers can provide direct feedback to the choreographer; 2) students can complete creative process assignments by handing in a disk; 3) materials can be included in an electronic portfolio; 4) a library of student's work can be created on CD to show growth over time; and 5) images can compliment a student's own web page.

Computer technology and software have allowed greater access than ever before to educational and performance opportunities. Students can access the Internet to research professional dancers, companies, and various dance topics. Links with dance professionals are available for on-line chats. Many sites, such as Troika Ranch Dance Company, offer interactive opportunities for students to participate in creating on-line dance pieces. Students may also view virtual dance concerts at specific web sites.

Dance education software has been designed to teach anatomy, dance history, concepts of dance observation, analysis, notation, and composition. Most of the programs are interactive CD-ROMS that combine video, music, motifs, user databases, quizzes, exams, drawings, and choreography. Websites at Ohio State University and the Dance Notation Bureau provide in-depth information on technology and products. Software has been developed that provides for character animation and 3-D movement generation platforms for developing choreography. Credo Lifeforms is a prime choreographic tool. Dance performance software aids in stage lighting by setting light cues electronically. Backdrops and special effects can be generated on videographic workstations and recorded with a LogE/Dunn camera. These electronic images can also be synchronized with the orchestra via a metronome track.

A significant impact of dance technology will be in gaining an understanding of human movement. However, in Maine with its many small schools, vast rural distances and limited number of qualified dance/movement educators, using technology to deliver dance education will have the greatest impact. Through the technology of distance learning, and the innovative spirit of Maine dance educators, it is possible to stretch our limited resources to see that all students can participate in dance education.

MAJOR PREMISES

Self-Awareness

To achieve the greatest personal potential in everyday living, students must come to know themselves as moving beings by learning their strengths and weaknesses. This process includes tapping both physical and creative potentials.

The body is capable of experiencing particular ways of moving dependent on joint action and skeletal/muscular structure. By discovering creative potential through combining movements, a student achieves personal and artistic growth. Learning this process involves creating movement patterns and performing combinations singly and with others. This, in turn, challenges the student's imagination, physical capabilities, and social development.

Further skill development is based upon the understanding of principles of movement and kinesthetic awareness. Maturation of movement skills enables students to become competent in the process of applying meaningfully organized thoughts and feelings to movement communication. Development and maturation of movement skills also promote self-confidence.

Elements

The elements of time, space, and effort (force or energy) must be understood in the cognitive, motor, and affective senses to come to a full knowledge of dance as an art form. The dancer must develop a movement vocabulary in order to communicate. Experience in locomotor and axial movement helps students to realize the potential of the human body. By discovering how movements can be combined, students can create patterns.

Manipulation of the elements of time, space, and effort alters movement and leads to greater knowledge about movement. Students come to understand that the development of a finely tuned instrument, the body, is necessary for effective communication. Synthesis of this knowledge provides the means for expression through dance.

Kinesthesis

The sensory modality of primary importance to movement is kinesthetic. This sense and related sensations of the skin and muscles help to clarify perceptions of body positions, directions, movements through space, speed, degrees of tension and relaxation, and rhythm. Through the knowledge of kinesthetics, the student can move more accurately, and learn to direct and control movements. The student can discover, through movement, the general relationships of body parts, joint angles, speed and degree of energy.

As a result of exploring postural, temporal, spatial, and quality relationships, the student comes to understand the potential for more coordinated and efficient movement. By applying knowledge about movement gained through sensing positions, speed, tension and relaxation, the student acquires a more advanced technique.

Further, kinesthetics encompasses the laws of physics such as gravity, centrifugal force, torque, and balance as they apply directly to any moving body. Understanding these laws enables the developing dancer to perform with the greatest efficiency and economy of energy.

Dance Making (Creativity/Problem-Solving)

Problems confronting society can only be solved through constructive, creative thinking. Creating dances - experimenting, problem solving, improvising, and composing - requires a student to make choices, discriminate and organize movements into phrases, studies and larger compositions. In a non-threatening environment, the students experience movement for movement's sake, discovering that each movement problem has many solutions.

By manipulating movements the student begins to gain knowledge of the developmental process involved in creating a dance study. Understanding the principles of composition provides the student with a framework in which the dance theme or idea is defined and developed. In turn, this may evolve into individual dance statements in original form. Creative thinking also helps the student to evaluate the development of individual and group efforts.

Multi-Cultural Awareness

Studying and participating in folk and ethnic dance and the classical dances of many cultures provide opportunities to develop an interest in the student's own culture, as well as in the culture of others. The understanding and appreciation of other cultures is crucial to future human existence. Experiencing and performing in dances that originate in other cultures allows the performer to discover the cultural traditions of many peoples. This is physically, mentally and emotionally stimulating.

Increased experience can provide knowledge of the philosophical beliefs, social systems and movement norms of other cultures and establish a basis for comparing these with the student's own. Understanding and applying the knowledge of traditional dance styles encourages tolerance and positive relationships.

Audience Skills (Socialization)

In moving with others, the student develops a sense of unity and cooperation. This is apparent not only in the performance of a dance, but also in the give-and-take required in the creative efforts of group composition. Movement created and performed by one person can stimulate the movement of others. Such experiences can help students learn to relate to one another. Dance provides an opportunity to discover information about other people.

When a dance is created or performed, the student comes to know that every person involved is important to the success of that performance. Creating and performing a dance requires initiative, cooperation and sensitivity to others.

To be successful, a total dance production requires the knowledgeable application of contributions from and the cooperation of choreographers, performers, accompanists, set designers, lighting designers, stage crew, directors, producers, program and costume designers, publicity directors and ticket sellers. Participants in dance productions have ample opportunity to learn and practice respect toward each person involved.

Aesthetics and Criticism (Appreciation)

Since movement is the medium of expression in dance, it is essential that it be enjoyed as a purely sensory and aesthetic experience, exclusive of a utilitarian goal. Learning movement in an open creative environment provides joyful aesthetic experiences. Knowledge of and participation in all of the arts increases the individual's degree of perception and understanding of aesthetic elements and enhances the quality of dance experience. Further, relating the dance to other art forms facilitates critical evaluation of dance works.

Though becoming a professional dancer will be the goal of only a few, performing dance offers every individual the opportunity to better appreciate dance performance when it is viewed. Educated dance audiences are important for the perpetuation and appreciation of the arts in our society. Viewing the works of great dance artists, in turn, gives understanding and enriches dance education. Appreciation is gained through sharing informal performances with peers and observing a variety of dance forms and activities.

Developing dance assessment skills enables the student to know his or her own performance capabilities and to appreciate the performances of others. Giving positive, corrective feedback helps the choreographer improve creative skills. Appreciation of the rigorous discipline needed to plan and execute a formal dance program involves synthesizing knowledge of choreography, performance, staging, marketing, and other aspects of dance production.

Assessment

A student's development in dance occurs along a continuum, and, as such, should be observed over a period of time. This is particularly important since a student learns at varied rates during any period of time on this journey.

Observation and evaluation of a student's progress is based upon the student's individual growth and development. Progress pertains to the level of skill, conceptual understanding, and ability to formalize his/her expression through dance.

Multiple or varied methods of assessment are appropriate for different students and situations. Utilizing a variety of assessment practices is advised. Assessment modalities and expectations should be presented to students prior to the beginning of instruction.

Examples of assessment tools include: tests, rubrics or scoring guides, matrices, student projects/performances, studio critiques, student logs, student journals, interviews, peer observations, self-assessment, group projects, portfolios, anecdotal records, check lists, video analysis and student contracts.

Observation of the student's ability to create and express her/his self through movement/dance can be viewed in relation to: his/her selection of appropriate movements that have personal meaning; variety, development, and relationship of movements in a logical manner; construction of coherent movement phrases; outward expression of personal experience/feelings through unique and original movement phrases; demonstration of technical skill in the execution of movement; ability to move/dance with purpose, care, and concentration. Cultural information and bias must be considered when assessing dance creation and expression.

Indicators of the student's progress in responding to dance are the student's ability to: carefully observe movement, remember it, and recreate it either physically or verbally; articulate similarities and differences among movements, phrases or dances in terms of the actual movement and its meaning or context; discern a movement/dance into its structure of phrases, sections, and complete dances, as well as into its sequence containing a beginning, middle, and end; recognize a variety of dance styles and their cultural or personal characteristics; respond to a dance performance by stating preferences, describing reactions, and explaining opinions or judgments.

Informal assessment methods include observation by self, peers, and/or teacher; discussions; and interviews. Formal methods include quizzes, tests, written research, reports on aspects of dance, and performance checklists.

Authentic assessment methods include creating dance phrases or a complete dance as a solution to a movement problem; informal and formal performances; use of video recording for viewing, responding to and evaluating during the creative process or at a later time; portfolios; journal writing; and rubrics.

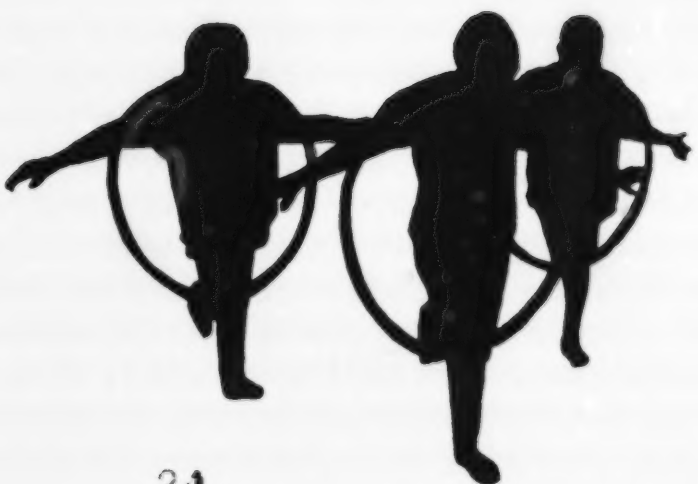
Rubrics give students standard criteria at the onset by which their work will be assessed. Students are assessed at levels, either by points or skill, ascending from least acceptable to most acceptable in specific content areas. Rubrics can be general (used by the Maine Education Assessment tests) or component specific (matrix). Following is an example of a simple rubric or scoring guide.

SAMPLE SCORING GUIDE- Holistic rubric scoring guide for creative dance lesson on negative and positive space

4.	❒ student displays use of -/+ space with at least one other dancer ❒ student consistently demonstrates changes in level, tempo and shape ❒student makes defendable choices regarding stage use ❒ student exhibits smooth transitions between elements ❒ dance has a beginning, middle and end
3.	❒ student displays use of -/+ space with at least one other dancer ❒ student demonstrates changes in level, tempo and shape ❒ student utilizes most portions of the stage ❒ student transitions are inconsistent ❒ dance has beginning, middle and end
2.	❒ student displays use of -/+ space with at least one other dancer ❒ student demonstrates at least one change in level, tempo or shape ❒ transitions may or may not be attempted ❒ dance has a beginning, middle and end
1.	❒ student demonstrates use of -/+ space with at least one other dancer ❒ no obvious transitions ❒ dance has a beginning, middle and end

Teachers make decisions not only on how to assess students, but also on what to assess. The "what" should precede the "how." Present these expectations to the student prior to beginning instruction. No one method of assessment is appropriate for all students and all situations. Therefore, it is sound educational practice to utilize a variety of assessment practices.

Scope and Sequence



The Maine Learning Results has brought the importance of dance education to the attention of many school administrators, educators and parents throughout the state. This new awareness has created a demand for more dance educators and teaching artists and has focused the need for additional professional development opportunities in dance education, both pre-service and in-service.

Teaching situations in Maine still vary greatly. Depending upon the philosophy of the individual school, the responsibility to teach dance may not fall with a dance specialist, but rather with a physical educator, music educator, theater educator, classroom teacher, recreation specialist, or occupational therapist. Students may experience dance education daily, weekly, monthly, or less. Therefore, it did not make sense to arbitrarily sequence dance education skills into a traditional K to 12 grid.

This Scope and Sequence chart is designed to be developmental in nature, and flexible enough to meet the needs of a variety of teaching situations. Whether dance is first taught in kindergarten, grade 4 or grade 10, start at Level I and move to Level II and beyond as your students progress.

Creative Expression

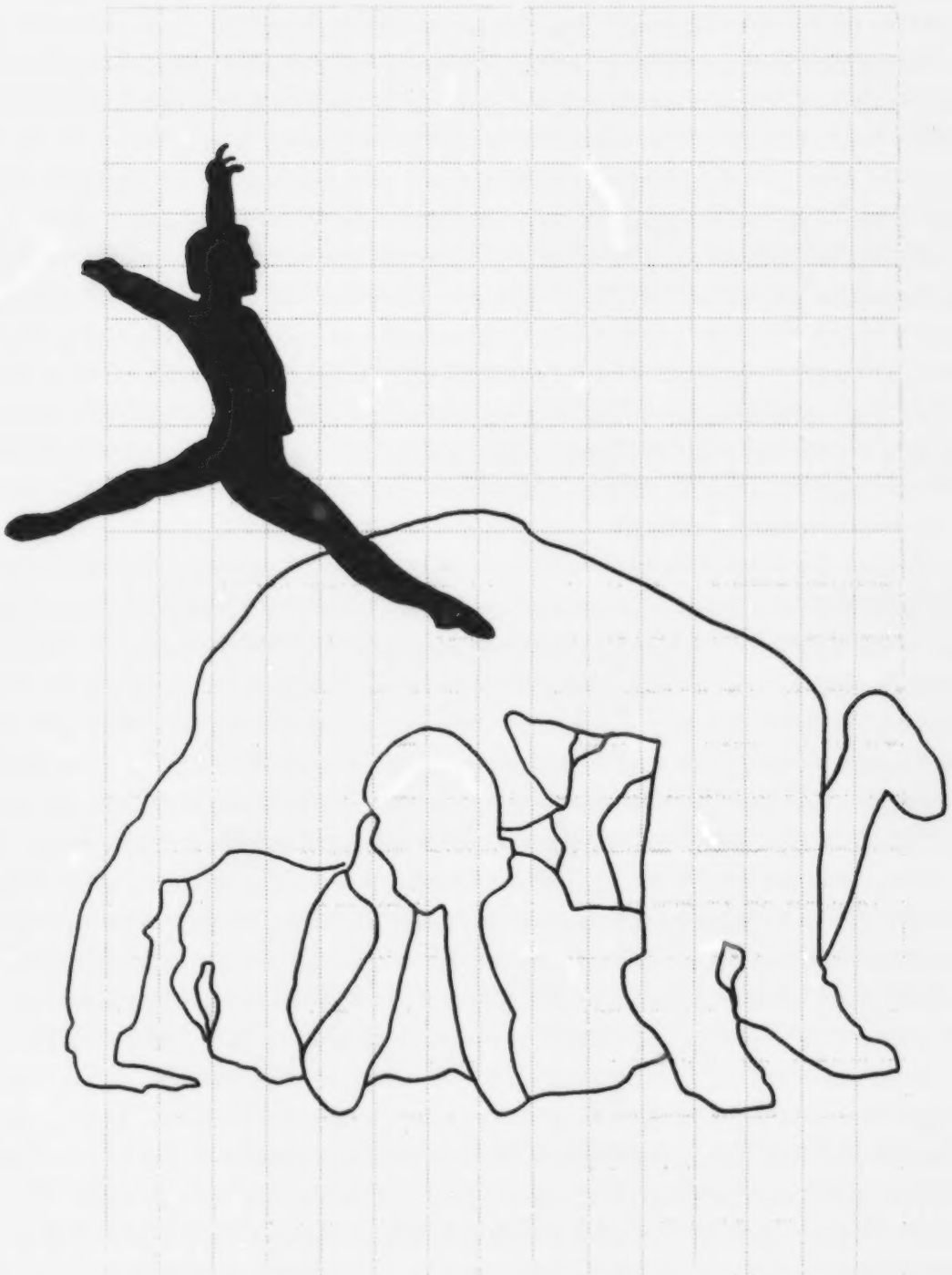
Cognitive & Motor	Space	Time	Force / Energy	Form
Discovering Level I	Kinesphere Directions Forward Backwards Sideward Up Down Patterns In the air Floor General & personal space Shape and Pathway Symmetry / Asymmetry Straight line Curved line Circle Figure 8 Square Triangle Extension / Reach Space Near to Middle Far from Levels Low Medium High	Slow / Fast Gradual / Sudden Short / Long Accent Rhythmic Patterns Children's names Simple poems & songs Meter 4/4 2/4 Listening / Sensing Internal Sounds	Light / Strong Swinging / Shaking Sharp / Fluid Soft / Hard Still / Active Resting / Moving Sustained Percussive Vibratory Collapsing	Improvisation Repetition Variety Patterning Simple Dance Forms Beginning/Middle/End
Experimenting Level II	Kinesphere Directions Diagonal Left Right Patterns Air Floor Levels High Medium Low Vertical Horizontal Directional Facing Focus Range Small Large Parallel / Mirroring Design Negative space Positive space Pathways Serpentine Straight Spiraling Geometric Contraction Expansion Reach Space Near Middle Far	Beat / Pulse Tempo (speed) Measure (meter) Rhythm Phrase Duration Non-meter Breath Emotional Pattern Rest, Pauses, Stillness Locomotor Patterns from Rhythmic Patterns Meter 3/4 Experiments with Instruments	Abrupt Percussive / Explosive Suspension Sustained Pendular Collapsing Vibratory Weight Effort (Laban) Touch Firm Delicate Time Effort (Laban) Sustained Sudden	Pantomime Types of Movement Unison Lead/ Follow Sequential Antiphonal Mirroring Phrase Development Dance Forms
Knowing Level III	Design for Small Groups Mass Volume Planes Vertical Horizontal Sagittal Design Parallel Movement Contrasting Movement Direct / Indirect Angular Shape (Laban Movement Analysis) Shape Flow Directional Spoke-like Arc like Shaping/Carving	Anacrusis Rhythms Complex Polyrhythms Syncopation Acceleration Deceleration Meter 6/8 Instrumentation to Accompany Students' own Movement Body and Vocal / Mouth Sounds to Accompany Students' own Movement (or that of another)	Suspension Tension / Relaxation Projection of Movement Flow Effort (Laban) Bound Free Space Effort (Laban) Indirect (flexible) Direct	Choreography Movement Theme Sequence Transition Phrase Contrast Manipulation Abstraction
Understanding Level IV	Stage Directions Upstage Downstage Stage Right Stage Left Center Stage Stage Design	Accompanying Others w/ Percussion and Vocal Sound Meter 5/4 Occupational Rhythms and Phrasing Decreasing Meter	Dynamics Ballistics Vibration Thrusting/Slashing Floating/Gliding Wringing/Pressing Flicking/Dabbing	Harmony /Balance Climax Musical Forms AB ABA Round Rondo Canon Theme/Variation/Fugue
Synthesizing Level V	Use of Performing Space Traditional (Proscenium) Non-traditional Environmental Site Specific Spatial Orientation Inversion	Dance Accompaniment Playing Instruments Composing Accompaniment Editing audio tapes Voice/Mouth/Body Sounds Spoken Text Selection of sounds for live accompanyment Meter Combining Meters	Dynamics of Balance Vibration Successive Simultaneous Upper Body Lower Body Dislocations	Random Organic Rhapsodic Style Complementary movement Juxtaposition Retrograde

BEST COPY AVAILABLE

Cultured Heritage — Criticism & Aesthetics

Performance Skills	Creative Process	Career Preparation	Technology	Dance Heritage	Dance Appreciation	Cognitive & Motor
Concentrating Personal Warm-up / Cool-down Working cooperatively with others Acknowledging Audience Response Bowing	Play Exploration Imagining	Explore traditional and most obvious careers in dance Dancer Choreographer Teacher Visiting Artist	Awareness of historic link between dance and technology Use technology to view dance on film, video, streaming video or television	Singing Games Films/ Videotapes/ CD Slides Books Performances Variety of Visual Aides Simple Ethnic and Folk dances w/ background information Contemporary Trends	General Response to others dancing Facial Expressions Applause Attentiveness Recognizing Shapes and Pathways Talk with Performers and choreographers	**Discovering** *Level* I
Stage Directions Upstage/ Downstage/Stage Right Stage Left/ Center Stage/ Wings Directional Facings relative to sightlines e Affirming Internal movement sense Use of Performance Space Traditional (Proscenium) Non-traditional Environmental Site Specific	Play Exploration Problem Solving Improvisation Manipulation Movement Combinations Experiments w/props, costumes, location	Investigate and Research Production Support Careers Lighting / Costume Designer Scenery/set designer Composer/musicians Sound designer/engineer Stage manager Hair/make-up artists Digital artist Job shadow and interview people working in the dance field	Role of lighting and sound production in dance Use computer or video as teaching tool. Use computer or video as self-assessment tool (teachers or students) Use computer software or video as tutorial	Simple ethnic, native and folk dances w/background information Experiments with Dance styles and techniques Contemporary Trends Ceremonial Dance	Attend Dance Performances Verbal Response to dance Stress positive Suggest how to improve Discuss Responses Try out Dance Phrases Visual Media Slides, videos, CD, photographs	**Experimenting** *Level* II
Focus relative to Audience Cueing Presentation Facial Expressions Maintaining high energy Use of Performance Space Traditional (proscenium) Non-traditional Environmental Site Specific	Phrases which express Ideas Feelings Emotions Phrase Variation by changing Elements of Time Space Energy Flow	Investigate more academic and business arenas of dance employment Dance Documentation – Notator, journalist, critic, photographer, historian, publicist, archivist/ librarian Business support – marketer, development/fundraiser, company manager, lawyer, theater manager, tour manager, producer	Accessing and utilizing dance education software Using distance learning as instruction and performance Create and use interactive websites to communicate about and review dance in Maine	Complex Folk, Ethnic, Native dances w/background information Spiritual/Religious dances Historical Dance Forms Social dances Regional – U.S. and International Pop culture	Attend dance performances Write and discuss views Discuss professional reviews of professional dance companies Visual Media Slides, videos, CD, photographs	**Knowing** *Level* III
Projecting Managing Practice and Rehearsal Time Experiments w/ Make-up And lights	Short Dances Abstract Literal Narrative Choreography Use of Props/Costumes Unique Locations Original Combinations Solo/Duet/Group Improvisational Performances	Investigate and Research related body therapies and wellness careers Mind-body, physical, or massage therapist Nutritionist Personal trainer Dance therapist Physical fitness instructor	Video, digital and computer generated movement as part of performance Video, digital and computers as instructional tools	Major Contributions to Dance related to Divergent Cultures Ballet Modern / Post Modern Tap Jazz Capoira World Dance	Reading Lists Discussions Attend Dance Performances Interview Choreographers/Performers Visual Media	**Understanding** *Level* IV
Acknowledging audience response Maintaining mood Interactive with audience Using facial expressions and gestures Variety of energy levels Ensemble work Characterization appropriate for solo/duet/group	Longer dances of greater depth Different Accompaniments for same dance Various Costumes for same dance Performances	Develop a sense of how all these work to support the artist, the art form and the community of dance in the US and throughout the world	Interactive and virtual choreography Use interactive website for creating and participating in local assessment	Contemporary Trends Dancers / Choreographers Dance Ethnology	Attend Dance Performances Written / Oral Critique of Performance Research	**Synthesizing** *Level* V

BEST COPY AVAILABLE



Appendix A
Glossary of Terms

Alignment The relationship of body systems (i.e. skeletal, muscular) to the line of gravity and the base of support.

Anacrusis The "&" count before the down beat in a musical phrase.

Antiphonal Sung or chanted in responsive, alternating parts; call and response.

Attention Close or careful observation of, or concentration on an event or object.

Asymmetrical A type of design balance with unequal proportions, lack of mirror image in design.

Axial movement Non-locomotor movement occurring above a stationary base.

Ballistic Bouncy rather than static.

Beat Regularly spaced pulse.

Canon A form that is characterized by the overlapping of the theme, as in a round.

Choreography The art of planning and arranging dance movements into a meaningful whole; the process of building a composition; a finished dance piece.

Cueing Ready, set, go signal; preparation to begin.

Dimension Size of movement or space. (3-dimension deals with length, width and depth)

Direction Forward, backward, sideways, up, down, circular, diagonal, serpentine, etc.

Duple meter The alternation of one strong and one weak beat.

Duration Length of the movement in relation to the pulse.

Dynamics Shadings in the amount of energy, intensity, or power; subtle variations in the treatment of movement contrasts.

Effort Laban movement concept of quality that is comprised of flow, time, space and weight.

Elements (Laban effort elements) time, weight/force, space and flow

Elevation A movement that lifts the body or any of its parts into the air.

Energy The force or power needed to produce and/or manipulate a movement.

Extension An elongation or lengthening of the body or any of its parts.

Feedback The return of information about the results of an action or process.

Flexion A bending movement, the opposite of extension.

Flow Uninterrupted movement or progress:
Free flow is not detained or confined.
Bound flow- movement that can stop immediately.

Focus Conscious attention toward a certain point; with eyes, body parts, or the direction in which the whole body faces.

Form Overall plan for the arrangement of movement/dance.

Fugue A motif, or recurring theme.

Horizontal Plane Divides the body at the waist into upper and lower halves; an imaginary layer of space that is parallel to the horizon or baseline; movement traveling right or left; "the table plane."

Improvisation Spontaneous movement created in immediate response to a stimulus or a directive.

Interactive Providing opportunities for actions with and between groups.

Appendix A

Inventive Giving suggestions and allowing for creativity and improvisation.

Kinesphere Laban's term for self space; 360º spheres surrounding the body, outer edges determined by how far you can reach.

Kinetics Study of movement.

Kinesthetic Sense Body movement and awareness, muscle memory.

Level The altitude of a movement in relation to its distance from the floor. In general, low, medium or high.

Locomotor movement Movement that travels from one place to another.

Meter The grouping of beats by measure.

Modality Intervention technique.

Motif Writing *See notation.*

Movement Qualities Energy descriptions including sustained, percussive, pendular (swing), vibratory, suspended, and collapsing.

Movement Theme An idea that is choreographically manipulated.

Non-locomotor Movement occurring above a stationary base involving the spine.

Notation Any method of writing dance and movement phrases.

Off-task behavior Behavior unrelated to the task at hand.

Pathway The floor or air pattern of movements.

Percussive Sharp, explosive movement (or sound) in which the impetus is quickly checked.

Perception Insight, intuition or knowledge gain through any of the senses.

Personal Space see kinesphere.

Phrase The development of a motif into a longer statement that comes to a temporary or permanent finish. A unit which, combined with others of similar or related nature, can form a section or a complete composition.

Placement A balanced alignment of the body, hips level, rib cage lifted, shoulders relaxed downward, spine extended, feet solidly planted.

Presentation To show, display, offer ideas and skills with courage and confidence

Problem solving Resolving uncertainties or difficult questions and situations.

Projection Expressive and confident presentation of self.

Production The overall performance and all of the technical skills required for staging.

Qualities The manner in which energy is applied, continued, or arrested. Specific movement qualities are vibratory, sustained, percussive, suspended, swinging.

Repetition That which repeats in order.

Rhapsodic Free, irregular form suggesting improvisation.

Rhythm Symmetrical groupings formed by the regular recurrence of heavy and light accents.

Rondo A form that is characterized by three or more themes with an alternating return to the main theme.

Round A simplified canon.

Rubric A scoring guide for assessing student learning based on articulated expectations.

Sagittal Plane Divides the body in the center from head to toe into right and left halves; movement that goes forwards and backwards like a wheel.

Sensory Input Receiving material to be learned through sensory organs of the body such as eyes, skin, ears, etc.

Sensorimotor skills Skills performed automatically such as walking, running, sitting.

Shape Outline of the body in a given position.

Stage directions

Downstage - the area of the stage nearest the audience.
Upstage - the area of the stage farthest from the audience.
Stage right - as the dancer faces the audience, the area of the stage to the dancer's right.
Stage left - as the dancer faces the audience, the area of the stage to the dancer's left.

Step A transfer of weight from one foot to the other; also, a short segment of a longer combination.

Style A distinctive or characteristic manner of expressing an idea; a personal mode of performing.

Suspended A type of movement that creates the effect of defying gravity.

Sustained A steady and continuous type of movement, marked by a constant amount of force.

Swinging A type of movement that is pendular and somewhat organic.

Symmetrical A balanced, even design; an even correspondence of design, space, rhythm, or position of the body.

Syncopation Beginning on an unaccented beat and continuing through the next accent.

Tempo The rate of speed.

Temporal Transitory or temporary.

Technique The study of the skills needed to perform a particular form of dance.

Tension Mental, physical or emotional stress or tightness.

Theme and Variations The introduction of an initial statement in dance or music that is followed by two or more variations of the original theme.

Torque Twist of body or body part; force or combination of forces that tend to produce a twisting or rotated motion.

Transition A movement or movement sequence that forms a connecting link between parts of a composition.

Triple meter One strong beat followed by two weak beats.

Unison Two or more people performing the same movement at the same time.

Vertical Plane Divides the body head to toe into front and back halves; imaginary layer of space that is perpendicular to the horizon or primary axis; movement going up and down, "the door plane."

Vibratory movement Small, quick, repetitive movements usually isolated in one body part; a shaking, tremulous type of movement.

Weight The effort quality characterized by "play" with the body's relationship to gravity.

Appendix B

How to Establish Your School Dance Program

The following pages are worksheets to help you establish your school's K-12 classroom dance program, and to assist in creating a plan for further development. The following categories are included: room qualifications, budget, instructional materials, equipment, instruments, schedule, total student load, exceptional students and class size. As with the curriculum, these guidelines are designed to allow for circumstances that exist in any particular teaching situation.

Room Specifications

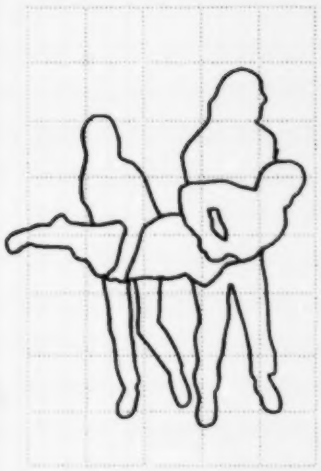
The physical space in which a class meets affects a program's possibilities and successes. Many schools provide a separate classroom for physical education and dance education, but such facilities vary greatly. Following is a list of criteria for an optimal teaching environment.

_____ for physical education/dance use only
_____ separate from performance space
_____ meets minimum state per-student space standards for active, movement education
_____ acoustically appropriate for verbal instruction
_____ appropriate flooring for movement activities
_____ shelving and cabinet storage available
_____ adequate lighting, ventilation and heating
_____ silent lighting, ventilation and heating
_____ suitable multiple-grounded electrical outlets
_____ lockable storage space for equipment
_____ sink/water supply readily available

Instructional Materials

A quality dance program should be supported by a balanced variety of resource and reference materials.

_____ a variety of resource dance charts
_____ a variety of current dance reference materials for students
_____ a variety of current dance reference materials for instructor
_____ a basic recordings library (cassettes, CD's, and/or records)
_____ an ongoing, expanding recordings library



Equipment

Certain basic equipment is essential to a quality dance program; a wide range of equipment enables program growth and enrichment. Following is a list of equipment often used in quality dance programs. (Note: If your school uses the "traveling" dance specialist, consider the quality portable equivalents for the equipment below and realistic transportation for them from class to class and/or school to school.)

_____ classroom size chalkboard(s)
_____ classroom size bulletin board(s)
_____ lockable file space for program materials
_____ variable speed record player
_____ cassette tape player/recorder and/or CD player
_____ basic stereo sound system (receiver, turntable, speakers)
_____ complete stereo system (cassette/dbl cassette, CD, microphone)
_____ overhead projector readily available
_____ projection screen
_____ videocassette recorder and monitor readily available
_____ Videocassette recorder and monitor based in room
_____ video camera equipment available
_____ video camera equipment based in room
_____ mirrors (wall or free standing)
_____ ballet barres (attached to wall or free-standing)

Instruments

The dance classroom needs a variety of musical instruments and other sound-producing materials. Specific needs vary with each teacher and program. Below are examples of instruments for optimal teaching situations.

_____ a variety of instruments and sound-makers
_____ both traditional and non-traditional sound producing materials
_____ an age-appropriate balance of the following types:

rhythm sticks
percussion instruments
xylophone-type instruments
keyboards
string instruments (traditional and non-traditional)
non-traditional (kazoos, environmental, found, etc.)

Budget Support

Regardless of curriculum or instructor strength, a quality dance program requires a supporting budget to sustain and encourage growth. The budget must include funding for the following:

_____ ongoing repair and maintenance
_____ updating materials
_____ replacement of worn materials
_____ expansion of instructional resources
_____ expansion of dance and reference libraries
_____ visiting artists
_____ professional development for instructor(s)

Schedule Support

An integral part of a strong dance program is class scheduling. Following are recommendations for optimal scheduling of dance movement instruction for various developmental levels.

Pre K - Grade 1: 1/2 hour, 3-5 times per week
Grades 2 - 5: 50 minutes, 3-5 times per week
Grades 6 -12: 75 minutes, 3-5 times per week

Student-teacher Ratio

State suggested guidelines for student-teacher ratio are

Kindergarten	1:20
Grades 1-6	1:24
Grades 7-12	1:28

The average, though not optimal, total student load for education specialists is 1:800.

Education research indicates that personalized teaching with strong follow-up enhances learning. The total student load has a direct impact on a teacher's ability to teach effectively. The overall student load should allow for adequate preparation and instructional time, plus time to work with individuals outside of class, as needed.

Appendix C
Complimentary Movement Disciplines

In recent years several distinct body therapies and disciplines have been advanced. They explore the relationship between mind and body, using the consciousness to affect movement. Many body therapies pay particular attention to visualizing or imagining movement as a precursor to executing a movement.

Body therapies offer new information for re-educating, retraining, rehabilitating and for enhancing performance. These have been developed both inside and outside the dance community. Many have been integrated into dance training to build strength, prevent injury, and enhance movement and energy efficiency. Following are brief descriptions of body therapies that have a particular impact on the development of dance education. The list is not intended to be exhaustive but, rather, to show the breadth of topics that effect and are affected by dance education.

Alexander Technique

Developed by the actor, Frederick Alexander, this technique pays particular attention to the use of the head and neck in relation to the total body. Use of exercises, mental and physical, allows a person to inhibit habitual misuse of the body and inefficient movement patterns. A major premise is that since major sensory organs are located in the head, one can change one's perceptions of the self and environment by changing the orientation of the head and neck.

Pilates Method

Developed by Joseph Pilates in the early 1900's to lengthen, strengthen and rehabilitate muscles, this method involves a series of exercises that use moving weights, pulleys, and springs. Strength and stamina are gained through repetitions of the exercise rather than through the amount of weight or resistance used.

Feldenkrais Method

Developed by physicist, Moshe Feldenkrais, this is a method of re-educating the body. Particular attention is paid to breathing patterns, coordination of the eyes with head and neck movements, early developmental patterns of mobility, and spinal articulation. The role of attention in learning is stressed, with student/client learning to focus attention on the smallest signals of bodily change.

Appendix C

Bartenieff Fundamentals

Developed by Imgard Bartenieff, a student of Rudolph von Laban, this method employs an evolving series of movement sequences that mobilize the body efficiently. Emphasis is on connecting muscular sensations with the quality of movement, which allows for personal insights and more fluent, efficient movement patterns.

Body-Mind Centering

Developed by Bonnie Bainbridge Cohen, this approach to movement re-education involves use of all the major body systems including, the skeletal-muscular system, endocrine/organ system, skin, somatic nervous system, fluid system, and autonomic nervous system. It is an experiential study based on anatomical, physiological, psychological and developmental movement principles.

Laban Movement Analysis

Pioneered by Rudolph von Laban, this is a system of movement description that captures subtle qualitative changes. Movement is observed in terms of how the body, space, shape, and dynamics are used. An understanding of the use of gravity, effective weight shift, and how intention effects movement is primary in this analysis.

Appendix D
Resource List

The following lists are not exhaustive and represent only a small portion of the resources available.

Recordings

Recorded music and sounds can be used creatively to stimulate movement responses and to accompany dance activities. The CD's listed below are tried and true but represent only a start in collecting music for dance. It is important to extend listening opportunities to include many different types of music.

Some helpful strategies for creative listening include tuning into a wide variety of radio stations, looking at music videos, soliciting music ideas from students, and previewing selections at the music store. When shopping for music, it is useful to look under the following categories: world music (such as African, Caribbean, Latin, Klezmer, Flamenco, Celtic); classical and baroque (e.g. Debussy, Schubert, Brahms, Handel, Vivaldi, Bach, Telemann); semi-classical; jazz; folk; swing; new age; pop; rock; oldies; film and stage soundtracks; twentieth and twenty-first century composers (e.g. Stravinsky, Copeland, Bartok, Part, Einhorn, Jones, Marsallis)

Any comprehensive library or music store would be helpful in acquiring a diversified music library of your own.

Videotapes

Students can use videotapes to teach dance history, criticism, and dance from different cultures as well as provide resource ideas for independent viewing. Students are encouraged to create video recordings of their own choreography.

The following catalogues are resources for videotapes.

ADF Video, 5973 Purcell Road, Oregon, WI 53575

Cunningham Dance Foundation, 55 Bethune St., NY, NY 10014

Facets Performing Arts Video Catalog, 1517 W. Fullerton Ave., Chicago, IL 60614

Insight Media, 2162 Broadway, NY, NY 10024-0621

Appendix D

Princeton Book Company, Dance Horizon Books and Videos, 614 Route 130, Hightstown, NJ 08520

Teachers Video Company, PO Box DAP-4455, Scottsdale, AZ 85261

Dance On Camera (A guide to Dance Films and Videos), edited by Louise Spain. Scarecrow Press, Inc., 4720 Boston Way, Lanham, MD 20706, 1998. ISBN 0-8108-3303-4

Below is a selection of videos dealing specifically with teaching dance.

A Moving Experience. Teresa Benzwie, Ed.D., Zephyr Press, 430 South Essex Lane, Tucson, AZ 85711, ISBN-0-913705-25-x1. Accompanies her book by the same name.

Dancing. Produced by Channel Thirteen/WNET in association with RM Arts and BBC-TV. Series of 8 videotapes (50 minutes each) highlighting each of the following: "The Power of the Dance," "The Lord of the Dance," "Sex and Social Dance," "Dance at Court," "New World, New Forms," "Dance Center Stage," "Individual and Tradition,," "Dance One World."

Everybody Dance Now. Great Performances series of Dance in America, produced by National Public Television. Interviews with choreographers and performers of music video, MTV, movies showing extensive footage of street dance, Hip Hop, music video choreography. Interviews with Vincent Peterson, Michael Peters, Rosie Perez, Paula Abdul, Anthony Thomas, among others.

Publications

Publications have been selected to provide information on dance education and on aspects of dance as an art form. Sources for books and other materials listed are bookstores, publishers, and libraries. This list represents only a small number of the resources available in print.

Aesthetics, Philosophy, and Appreciation

Bremser, Martha. *Fifty Contemporary Choreographers*. 1999 ISBN: 0-415-10364-9.
Guide to the lives and work of today's most prominent choreographers. Those included represent a wide range of dance genres from ballet to post modern.

Dance Education - *What is it? Why is it important?* Published by the National Dance Association, Reston, VA. Pamphlet answering the above questions.

H'Doubler, Margaret. *Dance: A Creative Art Experience.* New York: F. S. Crofts, 1940. (Republished by University of Wisconsin Press, 1957 and 1966.) A classic that sets forth a philosophy for the teaching of dance as a creative art form, this book advocates dance for everyone as an aesthetic and enjoyable experience.

Heith, Charlotte, editor. *Native American Dance: Ceremonies and Social Traditions.* Smithsonian Institution with Fulcrum Publishing, 1992. ISBN 1-56373-021-9. Large format, wonderful pictures, comprehensive treatment of Native American (both North and South American) traditions in dance.

Minton, Sandra Cerny. *Choreography, A Basic Approach using Improvisation,* Champaign, IL, Human Kinetics Publishers. 2nd Ed. 1997. ISBN 0-88011-529-7 Easy to use guide to choreography through improvisation with practical suggestions of how to do it and how to look at choreography.

Redfern, Betty. *Concepts in Modern Educational Dance.* ISBN 0-903102-67-6 Accessible, hands-on ideas for classroom teachers.

Siegel, Marcia B. *The Shapes of Change: Images of American Dance.* Boston: Houghton Minfflin, 1979. Siegel analyzes more then 40 landmark dances, relating the works to their social and historical content and looking at the themes major choreographers have chosen to explore and the styles of movement they have created.

Vartoogian, Jack and Linda. *The Living World of Dance: Artistry in Motion.* Smithmark Publishers, 1997 ISBN 0-76051-9920-3. Large format picture book with basic textual information on many aspects of dance, e.g. modern dance, classical Indian dance, flamenco, African, ballet, butoh. Very appealing and easy to read.

General Dance

Blom, Lynne Anne, and L. Terin Chaplin. *The Intimate Act of Choreography.* Pittsburgh: University of Pittsburgh Press, 1982. Choreographic exercises to develop imagination and skill.

Appendix D

Gilbert, Anne Green. *Creative Dance for All Ages.* VA. American Alliance for Health, Physical Education, Recreation and Dance, 1992. ISBN 0-883-14532-4 Handbook of ideas to implement a dance program through conceptual approach.

Grant, Gail. *Technical Manual and Dictionary of Classical Ballet.* 3rd rev. ed. New York: Dover Publications, 1982. This manual gives clear, understandable definitions of ballet terms, with explanations of the differences among the Italian (Cecchetti), French, and Russian methods.

Hawkins, Alma M. *Moving From Within.* Accapella books, Pennington, NJ, 1991. ISBN#1-55652-139-1. A conceptually based choreography book dealing with internal process. User-friendly, with pictures.

Humphrey, Doris. *The Art of Making Dances.* New York: Grove Press, 1959.This book presents some basic principles and well-tested theories on choreography.

McGreevy-Nichols, Susan and Scheff, Helene. *Building Dances: A Guide to Putting Movements Together.* 1995, ISBN: 0-87322-573-2. How to introduce, develop and assess choreographic basics, K-12. Includes lesson plans and age appropriate adaptations.

Schrader, Constance. *A Sense of Dance.* Human Kinetics, PO Box 5076, Champaign, IL 61825-5076. ISBN 0-87322-476-0

Vincent, L.M. *Competing with the Sylph: The Quest for the Perfect Dance Body.* Princeton, NJ: Princeton Book Company, 1989. A look at the cultural obsession with thinness, youth, and beauty and the toll that obsession takes on dancers. Ways to counter the obsession and maintain health while dancing.

Watkins, Andrea and Priscilla M. Carson. *Dancing Longer-Dancing Stronger: A Dancer's Guide to Preventing Injury.* Princeton, NJ Princeton Book Company Publishing, 1990. Diagnostic and prescriptive look at specific injuries, which ones need medical attention and which ones you may heal on your own. How to dance injury free.

For Elementary Students and Teachers

Andrews, Gladys. *Creative Rhythmic Movement for Children.* 2nd ed. Englewood Cliffs, NJ: Prentce-Hall, 1975. Exercises in creative movement for pre-school to early elementary students.

Benzwie, Teresa. *A Moving Experience.* Tucson, AZ. Zephyr Press, 1988. ISBN 0-913705-25-4. *More Moving Experience.* Tucson, AZ. Zephyr Press, 1996. Source for creative movement in the classroom.

Boorman, Joyce. *Creative Dance in the First Three Grades and Creative Dance in Grades Four to Six.* Don Mills, Ontario, Canada: Longman Canada, 1969, 1971. Boorman provides practical help on development of movement concepts.

Carroll, Jean, and Peter Lofthouse. *Creative Dance for Boys.* London: MacDonald and Evans, 1969. Creative dance from more athletic point of view. Helps break down stereotypes of males in dance.

Gilbert, Anne Green. *Teaching the Three R's through Movement Experiences.* Minneapolis: Burgess Publishing Company, 1977. Helpful hints and plans for integrating dance into the academic curriculum.

Gillion, Bonnie Cherp. *Basic Movement Education for Children.* Reading, MA: Addison-Wesley, 1970. Basic thematic approach to movement education for a variety of skill levels.

Joyce, Mary. *First Steps in Teaching Creative Dance.* (third edition) Mountainview, CA: Mayfield Publishing Company, 1994. Each chapter explores an element of movement, includes step-by-step lesson plans and activities for appropriate age levels.

Joyce, Mary. *Dance Technique for Children.* 1984. ISBN 0-87484-581-5

Murray, Ruth Lovell. *Dance in Elementary Education.* 3rd ed. New York: Harper and Row, 1975. In depth look at all types of dance, folk dance and creative dance ideas. Has an extensive bibliography.

Purcell, Teresa M. *Teaching Children Dance: Becoming a Master Teacher.* Human Kinetics, 1994, ISBN 8-87322-479-5. The "why and hows" of teaching children's dance ages pre-K-6.

Russell, Joan. *Creative Dance in the Primary School.* London: MacDonald and Evans, 1968. and *Creative Movement and Dance for Children.* Boston: Play, Inc., 1975. Basic guide to teaching early childhood creative dance. The second book is a continuation with ideas for older children.

Stinson, Sue. *Dance for Young Children-Finding the Magic in Movement.* ISBN-0-88314-381-X. Well-organized and thoughtful philosophy, plus exercises in movement exploration for young children.

Dance for Secondary-Level Students

Cheney, Gay, and Janet Strader. *Modern Dance.* Boston: Allyn and Bacon, 1975. Presents short, easily read conceptual and creative approaches to dance teaching.

Lockhart, Aileene Simpson. *Modern Dance: Building and Teaching Lessons.* 5th ed. Dubuque, IA: W. C. Brown, 1977. Lesson ideas and plans plus music and illustrations.

Morgenroth, Joyce. *Dance Improvisation.* 1987 ISBN 0-8229-5386-2. Collection of improvisational problems in a variety of formats that may be used for dance or movement for theater.

Nahumck, Nadia. *Dance Curriculum Resource Guide: Comprehensive Dance Education for Secondary Schools.* Rev. ed. New York: American Dance Guild, 1980.

Russell, Joan. *Creative Dance in the Secondary Schools.* London: MacDonald and Evans, 1969. Movement ideas and lesson plans for secondary students.

Turner, Margery J. *Modern Dance for High School and College.* Englewood Cliffs, NJ: Prentice-Hall, 1957. Turner presents creative approaches for teaching modern dance as a required subject to students who dislike activity. Included are successful lesson plans.

Laban Movement Analysis

Dell, Cecil. *A Primer for Movement Description: Using Effort/Shape Supplementary Concepts.* New York: Dance Notation Bureau. 1970.

Relevant Periodicals

The following periodicals may be available in libraries or can be obtained through personal subscription or membership in an organization. These and similar sources provide useful information, and teachers may find it helpful to examine them regularly.

Contact Quarterly. P.O. Box 603 Northampton, MA. 01061.

Dance Chronicle: Studies in Dance and the Related Arts. Institutional subscription. Available from Marcel Dekker Journals, 270 Madison Avenue, New York, NY 10016-0602 www.dekker.org

Dance Magazine. Monthly. First published in 1926. Available on microfilm. Available from Denad Publishing, 268 West 45th Street, New York NY 10036.

Dance Research Journal. Formerly *CORD News*. Regular or institutional subscriptions available. Available from Congress on Research in Dance, Dance Department, Education 675D, New York University, 35 West Fourth Street, New York, NY 10003; (212) 598-3459. www.cordance.org

Dance Teacher. Published by Lifestyle Ventures, LLC, 250 West 57th Street, Suite 420, New York, NY 10107phone: 212 265-8890 fax: 212 265-8908 http://dance-teacher.com/

Dance Spirit. Published by Lifestyle Ventures, LLC, 250 West 57th Street, Suite 420, New York, NY 10107 www.dancespirit.com

Journal of Dance Education. Regular and institutional subscription. NDEO, 4948 St. Elmo Ave., Suite 301, Bethesda, MD 20814; (301) 657-2880. www.ndeo.net

Organizations – National and Regional

Alliance for Arts in Education, John F. Kennedy Center for the Performing Arts, Washington, DC. 20566; (202) 416-8800 http://kennedy-center.org/education

American Alliance for Health, Physical Education, Recreation, and Dance, 1900 Association Drive, Reston, VA 22091-1598, 1-800-213-7193 www.aahperd.org/

Appendix D

American Dance Festival, Inc., Box 90772, Durham, NC 27708-0772, (919) 684-6402 www.americandancefestival.org

American Dance Guild, PO Box 2006, Lenox Hill Station, New York, NY 10021; (212) 932-2789, www.americandanceguild.org/

American Dance Therapy Association, Suite 230, 2000 Century Plaza. Columbia, MD 21044; (410) 997-4040, www.adta.org

Americans for the Arts, 1000 Vermont Avenue, N.W., 12th Floor, Washington, DC 20005, 202/371-2830 www.artsuse.org

Career Transition For Dancers, 200 West 57th St, Suite 808, New York, NY 10019; (212) 581-7043 www.careertransition.org

Congress on Research in Dance, Dance Dept, State University of New York, Brockport, NY 14220, (716) 395-2590 www.cordance.org

Dance Notation Bureau, Inc. 151 West 30th St. New York, NY 10001 (212) 564-0985 www.dancenotation.org

Dance/USA, 1156 15th Street, NW, Suite 820, Washington, DC 20005 (202) 833-1717 www.danceusa.org

Laban/Bartenieff Institute of Movement Studies, 234 Fifth Ave, Room 203, NY, NY 10001 (212) 477-4299 www.limsonline.org

Movement Research, Inc., 648 Broadway, Rm. 806, New York, NY 10012, (212) 598-0551 www.movementresearch.org

National Assembly of State Arts Agencies (NASAA), 1029 Vermont Avenue, N.W., 2nd Floor, Washington, DC 20005 202/347-6352 www.nasaa-arts.org

National Dance Association, 1900 Association Dr., Reston, VA 20191-1599 (703) 476-3436 www.aahperd.org/nda

National Dance Education Organization, 4948 St. Elmo Ave., Bethesda, MD 20814, (301) 657-2880 www.aems-edu.org/nationaldance.html

National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Ave. NW, Washington, DC 20506; (202) 682-5400 www.arts.endow.gov/

New England Foundation for the Arts (NEFA), 266 Summer Street, 2nd Floor Boston, MA 02210, 617/951-0010, www.nefa.org

New York Public Library for the Performing Arts, The Dance Collection, 40 Lincoln Center Plaza, NY, NY. 10023-7498, (212) 870-1630, www.nypl.org/research/

VSA Arts, 1300 Connecticut Ave, NW, Suite 700, Washington, DC 20236, 1-800-933-8721, TTY (202) 737-0645, www.vsarts.org/

Organizations – Maine

Dance Education in Maine Schools (DEMS), c/o M. Schaper, 28 Myrtle St, South Portland, ME 04106 (207) 799-8690 or email: nancy.salmon@state.me.us

Downeast Friends of Folk Arts (DEFFA), RR 2, Box 56, Ellsworth, ME 04605, (207) 667-0040, mms@aretha.jax.org

Maine Alliance for Health, Physical Education, Recreation and Dance (MAHPERD), PO Box 32, Kennebunk, ME 04043 www.sad28.k12.me.us/MAHPERD

Maine Alliance for Arts Education, PO Box 872, Augusta, ME 04332-0872 (207) 342-3443 www.maineallforartsed.org/indexx.htm

Maine Arts Commission, 193 State Street, SHS #25, Augusta ME 04333, (207) 287-2724, www.mainearts.com

Maine Performing Arts Network, 997 State Street, Bangor, ME 04401, (207) 942-7589 , www.maineperformingarts.org/

University of Maine, Orono, ME (207) 581-1954, www.umaine.edu/spa

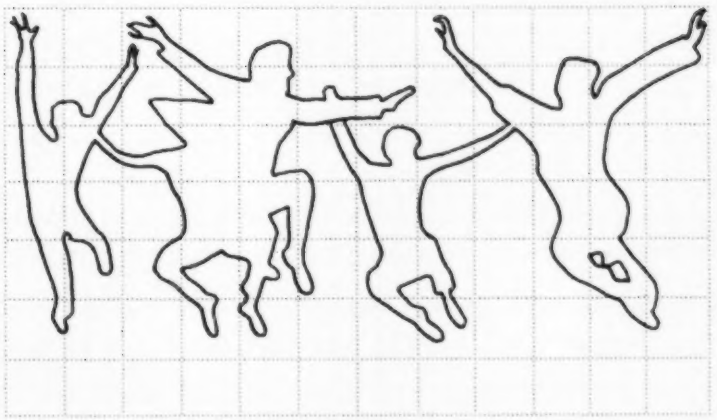
University of Maine at Farmington, Farmington, ME 04938 (207) 778-7000, www.umf.maine.edu

Appendix D

University of Maine at Fort Kent, Fort Kent, ME 04743 1-888-879-8635
www.umfk.maine.edu/

University of Southern Maine, Gorham, ME 04038 (207) 780-4141
www.usm.maine.edu

VSA Arts of Maine, PO Box 4002, Portland, ME 04101, (207) 761-3861
www.vsartsmaine.org



Appendix E
Helpful Websites

Arts Edge – The National Arts Education Information Network
http://artsedge.kennedy-center.org/

Cyber Dance Companies www.cyberdance.org

Dance & Technology Zone http://www.art.net/~dtz/

Dance Links http://www.dancer.com/dance-links/

Dance Magazine www.dancemagazine.com

Dance-on-Line www.danceonline.com

The Dance Zone http://art.net/~dtz/

John F. Kennedy Center for the Performing Arts
http://artsedge.kennedy-center.org/

National Endowment for the Arts http://arts.endow.gov/

New York Public Library at Lincoln Center
http://www.nypl.org/research/lpa/lpa.html

Ohio State University http://www.dance.ohio-state.edu/

Voice of Dance www.voiceofdance.org

Appendix F

Dance Education in Maine Schools

Dance Education in Maine Schools (DEMS) is a professional organization of dance educators, performers and choreographers. Our primary focus is dance education in public schools, kindergarten through college. To learn more about activities or to participate in our efforts to promote dance education in Maine please contact any of the authors of the Maine Dance Curriculum Guide or MaryEllen Schaper, 28 Myrtle Ave, South Portland, ME 04106. To be included on the list serve to receive dance and dance education news contact nancy.salmon@state.me.us

Volunteer dance education standards have been developed for our nation. For a copy of these National Standards for Arts Education (Dance)

Contact:

National Dance Association
1900 Association Drive
Reston, VA 22091
(703) 476-3436

or

National Dance Education Organization
4948 St. Elmo Ave, Suite # 301
Bethesda, MD 20814
(301) 657-2880

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

REPRODUCTION RELEASE

(Specific Document)

I. DOCUMENT IDENTIFICATION:

Title: Maine Dance Curriculum Guide, second edition

Author(s): Harms, Patricia; Kathy Nolan; Ann Ross; Nancy Salmon; MaryEllen Schaper; Margaret Gould Wescott; Eleanor Weisman

Corporate Source: Dance Education in Maine Schools

Publication Date: 2002

II. REPRODUCTION RELEASE:

In order to disseminate as widely as possible timely and significant materials of interest to the educational community, documents announced in the monthly abstract journal of the ERIC system, *Resources in Education* (RIE), are usually made available to users in microfiche, reproduced paper copy, and electronic media, and sold through the ERIC Document Reproduction Service (EDRS). Credit is given to the source of each document, and, if reproduction release is granted, one of the following notices is affixed to the document.

If permission is granted to reproduce and disseminate the identified document, please CHECK ONE of the following three options and sign at the bottom of the page.

The sample sticker shown below will be affixed to all Level 1 documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

Sample

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

1

Level 1

☒

Check here for Level 1 release, permitting reproduction and dissemination in microfiche or other ERIC archival media (e.g., electronic) *and* paper copy.

The sample sticker shown below will be affixed to all Level 2A documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE, AND IN ELECTRONIC MEDIA FOR ERIC COLLECTION SUBSCRIBERS ONLY, HAS BEEN GRANTED BY

Sample

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

2A

Level 2A

☐

Check here for Level 2A release, permitting reproduction and dissemination in microfiche and in electronic media for ERIC archival collection subscribers only

The sample sticker shown below will be affixed to all Level 2B documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

Sample

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

2B

Level 2B

☐

Check here for Level 2B release, permitting reproduction and dissemination in microfiche only

Documents will be processed as indicated provided reproduction quality permits.
If permission to reproduce is granted, but no box is checked, documents will be processed at Level 1.

I hereby grant to the Educational Resources Information Center (ERIC) nonexclusive permission to reproduce and disseminate this document as indicated above. Reproduction from the ERIC microfiche or electronic media by persons other than ERIC employees and its system contractors requires permission from the copyright holder. Exception is made for non-profit reproduction by libraries and other service agencies to satisfy information needs of educators in response to discrete inquiries.

Sign here, → please

Signature: MaryEllen Schaper	Printed Name/Position/Title: MaryEllen Schaper
Organization/Address: Dance Education in Maine Schools 28 Myrtle Av.; So. Portland, ME. 04106	Telephone: (207) 799-8690 FAX: —
	E-Mail Address: MaryEllen_Schaper@sad6.k12.me.us Date: 7/31/02

(over)

III. DOCUMENT AVAILABILITY INFORMATION (FROM NON-ERIC SOURCE):

If permission to reproduce is not granted to ERIC, *or*, if you wish ERIC to cite the availability of the document from another source, please provide the following information regarding the availability of the document. (ERIC will not announce a document unless it is publicly available, and a dependable source can be specified. Contributors should also be aware that ERIC selection criteria are significantly more stringent for documents that cannot be made available through EDRS.)

Publisher/Distributor:
Address:
Price:

IV. REFERRAL OF ERIC TO COPYRIGHT/REPRODUCTION RIGHTS HOLDER:

If the right to grant this reproduction release is held by someone other than the addressee, please provide the appropriate name and address:

Name:
Address:

V. WHERE TO SEND THIS FORM:

Send this form to the following ERIC Clearinghouse:

THE ERIC CLEARINGHOUSE ON TEACHING
AND TEACHER EDUCATION
ONE DUPONT CIRCLE, SUITE 610
WASHINGTON, DC 20036-1186
(202) 293-2450

However, if solicited by the ERIC Facility, or if making an unsolicited contribution to ERIC, return this form (and the document being contributed) to:

ERIC Processing and Reference Facility
4483-A Forbes Boulevard
Lanham, Maryland 20706

Telephone: 301-552-4200
Toll Free: 800-799-3742
FAX: 301-552-4700
e-mail: info@ericfac.piccard.csc.com
WWW: http://ericfacility.org

EFF-088 (Rev. 9/97)
PREVIOUS VERSIONS OF THIS FORM ARE OBSOLETE.